

Musical score for Solo Cello, Harp, Violin I, Violin II, Viola, Cello, and Contrabass. The Solo Cello part features a complex rhythmic pattern with triplets and a 'delaying' effect. The Harp part provides a low pedal point. The string parts (Violin I, Violin II, Viola, Cello, Contrabass) play a sustained harmonic accompaniment marked 'fp'.

Later, the harmonic ambivalence established with the opening chord loses its momentum on a low E, as the soloist invites the orchestra to provide its own introduction to the forthcoming main material. This passage (bars 23 – 26) is quite akin to some transitions found in the Organ Symphony, with a low pedal point establishing the tonic of E while moving lines above elaborate a sequence of the opening rhythmic motive in ascending and chromatic movement. The climax of this first Tutti is the new entrance of the soloist, this time announcing the first theme (A) of this Sonata form at bar 44:

Musical score for the first theme (A) of the Sonata form, starting at bar 44. The score is marked 'expressively' and 'p'. It features a sequence of triplets in a 3/4 time signature, with a key signature of one sharp (F#).

The stern “hammer strokes” of the opening have given way to a much more gentle and flowing melody that is nonetheless underpinned by the same opening rhythmic gesture. The first ten bars (44 – 53) round up a phrase of two five-bar patterns, in a way that finishes the cycle while still seeming unfulfilled. What follows is a typically Brahmsian (also *Sowerbillian*?) constant modification of the theme, by which increasing chromaticism spins it forward. The overall tonal ambiguity notwithstanding, a few flashes of tonal clarity keep the key anchored at home in E. Most notable in this regard are the little “triadic outbursts” (bars 46 and 51) that outline the home key, as well as provide forward rhythmic motion. It is this very same “triadic outburst” that propels the bridge (L at bars 61 – 73) that links this main material with the upcoming secondary area. With the marking of “agitated,” the solo line becomes more searching and probing, and the cello climbs to its highest register and relents only at the entrance of the solo horn, which dissolves the drive of the music and calmly cadences in bar 74 . This secondary theme (B in bars 74 – 83) is contrasting in both its rhythmic outline – singing and lyrical – as well as its clear tonal center. What is quite unusual is that said tonal center is, in fact, still the tonic of E Minor. For sure, this lack of key change gets close to challenging the very concept of the Sonata Form. After all, a secondary key area is a rather basic requirement for a “secondary key area.” The overall effect, however, is much more satisfying and intelligible than one might expect from this tonal redundancy. The openness of the static tonic chords, as well as the absence of the dotted rhythms and chromatic passing notes we’ve had so far, make this arrival a gesture that is typically in the fashion of a “second theme.” Moreover, the Pentatonic, mostly stepwise outline of the melody, and improvisational rhythms gives it a, dare I say, Copland-*esque* feel.

The image displays two musical excerpts. The first excerpt, starting at measure 74, features a solo line in the upper register (likely violin or flute) and piano accompaniment in the lower register (piano and cello). The solo line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of sustained chords and moving lines in both hands. The second excerpt, starting at measure 80, shows a similar structure but with a piano (*ppp*) dynamic. The solo line continues with a melodic line, and the piano accompaniment provides harmonic support with sustained chords and moving lines.

The choice of key areas clearly poses a fundamental problem, as it forgoes the “structural dissonance” of contrasting keys on each thematic material. Sowerby seems quite conscious of this,

and immediately following he presents yet another theme (C from bars 83 – 101) that seems to combine some salient qualities from both previous melodies (A and B). If the B Pentatonic theme reminds one of Copland in its “open western skies” expansiveness, this C theme is the entry of a galloping cowboy upon this landscape. Now finally in the relative major (G Major), the melody retains the diatonic and tuneful character of B, while infusing the rhythmic trot of the opening dotted rhythms.

The image displays a musical score for three systems of music, starting at bar 83. The first system (bars 83-86) features a bass line with triplets and a piano (*p*) dynamic, and a grand staff with a piano-piano (*pp*) dynamic. The second system (bars 87-92) includes a "dying away" marking and a mezzo-forte (*mf*) dynamic. The third system (bars 93-96) features a piano (*p*) dynamic. The fourth system (bars 97-101) features a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

Easily the most conventional phrase (bars 84 – 91) in the movement, this symmetry is then repeated in the clarinet (bars 93 – 101, above on the right hand of the piano) with the cello providing a type descant melody with droning open strings. This double effect of droning and basic variations on a symmetrical tune both underline the folk flavor of the passage. As before, a more involved variation of the previous material, in this case in double stops in the cello (bars 101 – 119) serves as a link (L) to the upcoming cadential phrase (K) that closes the exposition (bars 119 – 131). As

before, this cadential section is ostensibly made out of the “triadic outbursts” originally found as a rhythmic outlier in the A theme. Notably, these “outburst” are runs that evolve from 16th to quintuplets and sextuplets, eventually arriving at a restatement of the opening chord that signals the beginning of the development section.

119

123

127

The development that follows (bars 132 – 219) is quite inventive and distinct in its elaboration of previous material. This is not a development section that features much generic solo passagework, nor obscure amalgams of fragments that demands repeated hearings for proper “labelling.” Rather, the attentive listener will be able to distinguish the source of each section and understand this whole development not as a constant flow, but instead as a book of “chapters.” I will not do a complete tally in accounting for each bar here, but I will point out several landmarks of greater importance.

Certainly the most conspicuous writing here is the extensive use of *bariolage* (the idiomatic, back-and-forth quick bowings within a harmony) as a context for winds soloing on the main theme. Such is the case in bars 156 – 176, and then again from 191 – 195. The cello first establishes, over the drone of the harp, chord changes that quickly prove to be the background for the trumpet to play the opening theme (a gesture that reminds one of the epic restatement of the opening theme after the first movement cadenza in Mendelssohn’s Violin Concerto). The key center here is none other than the one missing piece of the tonal puzzle during the exposition: the dominant of B. A similar texture is achieved in bars 179 – 190, in this case with the cello providing broken chords to the oboe and clarinet sharing the main tune. This swirl of activity accumulates to the breaking point at bar 196, which turns out to be an adorned version of the opening theme with multiples stops in the solo part. Being in the incorrect key of C, there must be one more build up after that, so that a proper resolution to the tonic can be achieved in the “real” recapitulation in bar 220.

The recapitulation occurs in a traditional fashion but for one exception. Again, addressing the structural problem of three main themes and lack of key contrast posed in the exposition, the recap switches the order of statements for C and B. Thus, the more involved “cowboy” theme – added variation and all – comes first (bars 241 – 257), with the expansive B following later (bars 288 – 296) in the neglected key of the dominant (B). The Coda (bars 297 – 311) refers to the horizontal and spacious feel of the B theme and so it closes the movement by dissolving harmonies into long, static pitches.

The following chart will serve as a map for this movement’s structure:

Section	Introduction – Solo	Introduction – Tutti	Exposition							Development		
Measure numbers	1-22	23-36	A in solo: 37-60	L: 61-73	B in solo: 74 - 83	C in solo: 83-91	C in orch.: 92-101	L: a wind down of C: solo: 102-119	K: 119-131	132-219	A - Tutti: 220- 224	A: orchestra with solo bariolage : 225-240
Notes	Tonal ambiguity of added 6 to E minor	Chromatic sequence over pedal E	E Minor in ambiguous terms. Clear tonality revealed in short “Triadic burst”	Triadic burst extended as bridge	Expansive lyricism in clear E Minor with pedal tonic.	In G. Ostensibly a combination of elements of A+B. Expansive feel.	In G. Solo plays a descant line with pedal G.	In G.	In G. Related to previous L by means of triadic burst.	-----	E	E

	Recapitulation (continued)					Coda
C in solo: 241-249	C in oboe. Solo plays a descant line. 249-257	L: a wind down of C: solo: 258-265	L: : Intro-related in solo - 265-275	C tutti: 276-287	B in solo: 288-296	A related Coda: 297-311
	E Major and Minor		Tonal ambiguity of added 6 to E minor	E	B	Pedal E

The treatment of the Sonata form in the second movement is much more *Romantic*, as detours away from traditional sequence give this movement a much more dramatic feel. If the first movement showcased Sowerby’s mastery of traditional form and instrumental resourcefulness for the sake of complying with tradition, here the flow is less structural and more theatrical.

The opening introduces us to a sense of harmonic haze that will be emblematic in this contemplative movement. Marked “Very tranquil,” the opening introduction (bars 1 – 24) has the flute first play a bucolic line (which gracefully manages to largely avoid the tonic “D” pitch) that is more evocative than memorable. There is some gentle interplay with the English horn (bars 6 – 7) and bassoons (bar 10) before cadencing in A Major at the string entrance in bar 11. The texture is sparse and slow-moving, with the only chromaticism being introduced at cadential points (winds in bar 10 and strings in bars 23 – 24), as if sensing the “magnetic pull” that gently melts harmonies into a final and tonal shape.

Very tranquil

Flute 1
2

English Horn

Clarinet in Bb
2

Bassoon 1
2

11

Fl. 1
2

Ob. 1
2

E. Hn.

B. Cl.

Bsn. 1
2

Hn. 1
2

Vln. I

Vln. II

Vla.

Vc.

20

Ob. 1
2

Vc.

Vln. I

Vln. II

Vla.

Vc.

The main theme is played by the cello from bars 25 – 47. This melody is extensive, with no rests nor articulation varying from a sprawling legato, which inflicts a certain struggle to its lyricism. The accompaniment meanders gently around harmonic landmarks, not with the dense chromaticism of the first movement, but with some languid neighboring tones that prolong the sense of tension of the melody. Such a case is the sloping of the bass line that supports the cello entrance in bars 25 – 26, and how it gradually finds its place on the tonic about a bar “late.” The tune itself, by contrast, is quite direct and consistent in that it keeps its stepwise movement for the ornamental triplets, and retains wider leaps for bigger rhythmic values.

The musical score is presented in four systems, each corresponding to a specific measure number: 26, 31, 36, and 41. The Cello part is written in the bass clef, and the Piano part is written in the grand staff (treble and bass clefs). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, pp, f). The Cello part features a melodic line with stepwise movement and occasional wider leaps, often accompanied by ornamental triplets. The Piano accompaniment provides harmonic support with a meandering bass line and various chordal textures.

When it seems like the phase is coming to a restful conclusion at bar 37 (on what it might be a tonic chord), the flow is reenergized with a sudden C Major chord to which the melody reacts with more abrupt dotted rhythms. Again, the harmony “shuffles” into place, with a chromatic movement in parallel fifths from bars 37 to 38. The cello eventually rests, now drained and spent, on a low D

in bars 44 – 45, only to later “levitate” as an afterthought to the tonic two octaves higher. I found this longer spinning out of the melody to be foreshadowing the treatment of the development section, as I discuss below. This first theme seems narrative, even pictorial, in giving a sense of anticipation, struggle and minor defeat, all within just the first 48 bars.

Again, the Sonata form follows convention with a bridge section (bars 47 – 55) that links this with the forthcoming secondary theme. Also, in keeping with the “plot” of the music, this link is another more forceful and extemporaneous spinning of the A theme. Bar 48 begins with a restatement of the opening, this time with stronger dynamics and an antagonistic harmony of F Minor. The feel of development is palpable, with heavier chromaticism (see violin parts in bar 49) and even modal hesitation between D Major and Minor (in bars 52 and 53). If the introduction established a pattern where the candid nature of the melody was nuanced with darker, chromatic cadences, this link does the opposite. The sequential nature of the line searches towards a most triadic and diatonic of cadences at bars 54 – 55, a gesture that is further aggrandized by the *ritardando* (“delaying slightly”) marking.

The image displays two systems of musical notation. The first system, labeled '48', shows the Cello part in the bass clef and the Piano part in the grand staff (treble and bass clefs). The Cello part begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes, ending with a triplet of eighth notes. The Piano part features a series of chords, with dynamics ranging from *p* to *pp*. The second system, labeled '53', continues the Cello part with a triplet of eighth notes and a series of eighth notes. The Piano part consists of chords, with a dynamic marking of *mf*. A dashed line above the Cello part indicates a 'delaying slightly' marking, and the text 'in time' appears at the end of the system.

As we have seen, there is a rather generous arrival at bar 56 for what presumably would be the secondary theme. In fact, it is so in every aspect except for it remains in the tonic key of D. Gone is the probing search of the transition, or even the lyrical exertion of the main theme. This is a pure and horizontal plain (Midwestern, certainly) that flows almost completely unadorned from bars 57 to 64. Flutes, clarinet, violins and viola double this plainspoken tune while only a solo horn (the most “far away-sounding” of instruments) plays a gentle countermelody. The background is a foundational “block” of perfect fifth chords in the lower instruments. The solo takes its turn at this melody at bar 65, making use of the instrument’s open strings to echo the fifths of the bass accompaniment. In almost bagpipe fashion, the solo drones a D while playing a variation version of the melody on the top string. For the opening gesture of the tune, one can actually “cherry pick”

the melodic notes, while blurring the rest as background. The superimposition below will illustrate this comparison between bars 57 – 60 and the variation in 65 – 68, and thereafter.

Musical score for four staves. The top staff is Horn, bars 57-60, marked *f*. The second staff is Flute, clarinet, violins, viola, bars 57-60, marked *p*. The third staff is Cello solo, bars 65-68, with red circles around notes and red lines connecting them. The bottom staff is Bassoons, cello, bars 57-60, marked *mf*.

The Development section begins in bar 81, just as the improvisational solo line noted above unwinds and cadences, once more in D. Marked “somewhat faster,” the Development begins with the cello elaborating on a sinuous mixing of triplets and duples that lack agogic accents and thus seems to be in placid but perpetual motion. The line insinuates the Major, as well as different forms of the Minor mode, while an unobtrusive yet menacing bass line creeps up chromatically (bars 81 – 87).

Musical score for two staves. The top staff is Cello, starting at bar 81, marked *p* and *somewhat faster*. The bottom staff is Piano, starting at bar 85. The Cello part features triplets and duplets. The Piano part features a chromatic bass line.

Instead of referring to each of the major thematic sections of the piece (as it happened in the previous movement), here the Development waxes obsessively around this same material. Rhetorically, the discourse reaches a new height when the triplets add double stops in bar 89, increasing the friction of the speech. The peak takes place in bar 98, when a 5/4 bar breaks the symmetry and heightens the rhythmic tension than climaxes with the new tonal center of E Minor

(bar 99) and a most extreme change of register in the solo part. The recapitulation cannot take place until the drama has dissolved, and so the energy starts to dissolve after reaching the highest register in bar 102. Harmonics in the cello change the timbre to a more ethereal consistency, and the texture becomes almost transparent in bar 104. As if visualizing an unexpected background from this transparency, the resulting harmony of F# Minor is bizarre. The dreamlike transition from bars 105 to 110 in fact guides us back from F#, gliding down to F (in bar 106), and E (bar 107) down to the tonic that elicits the Recapitulation in bar 111.

The image shows a musical score for five instruments: Solo Cello, Violin I, Violin II, Viola, and Cello. The score begins at bar 104. The Solo Cello part starts with a melodic line marked *mf*, then *p*, and *pp*. The other instruments provide harmonic support, with dynamics ranging from *p* to *ppp*. The score includes performance instructions such as *retarding*, *in time quickly*, and *Div.* (divisi). The time signature changes from 4/4 to 3/4 at bar 105 and back to 4/4 at bar 106. The key signature is F# minor.

In keeping with the allowances that Sowerby has made for the sake of dramatic flair, the Recapitulation has some notable idiosyncrasies. Foremost is the restatement of the Introduction material that reappears in the flute from bars 111 – 117. At bar 118 it is the secondary theme (B) that gets reprised always under the pedal D tonic, but this time with the solo line piercing through the swirly background of *tremolo* strings (bars 118 – 129). Forgoing the restatement of the main theme in the Recapitulation is an unusual technique, if not an unheard one. So called “Arch” Sonata Forms do exactly that: reverse the order of the thematic restatements, and more dramatically end as they begun with the opening tune. What is analogous to the Exposition is the manner in which the link (L) between this and the next section is fashioned. Whereas in the first time Sowerby molded a sequential version of the A material, here he does likewise with the B theme. From bars 130 – 145, unfolding versions of the B material transition the music into the Coda that goes from bar 146 to 157. The final harmony of D is unmistakably established, and the cello plays within the harmonic series “Bugle style,” a sort of “taps” announcing the end. This call then becomes a more elaborated arabesque that freely moves within the static and final harmony. The end is not quite the end, as it turns out, and the Coda (P.S.) is followed by a Codetta (P.S.S) from bars 158 – 166. Here we are introduced to a gentle chorale in the brass instruments (bars 158 – 161) as a sort final church-like benediction. And yet, there is one thing that can “resurrect” before the actual ending, and it is the “missing” restatement of the A theme from the Recapitulation. This emerges as an afterthought in rhythmic augmentation from bar 167 until the end. Having this ghostly appearance of the opening as a final tag (the harp, that most angelic of instruments, gets the last word) seems to encapsulate the “ashes to ashes” drama of the whole movement.

158

Cello

Piano

Brass *p*

164

mf

p

in time

170

pp

p

Harp

The chart below offers a representation of the movement:

Section	Introduction - Orchestra	Exposition				Develop ment	Recapitulation			Coda	Codetta	Postlude
Measure numbers	1 - 24	A in solo: 25 - 47	L as development of A: 48 - 55	B in orchestra: 56 - 64	B in descant version in solo: 65 - 80	81 - 110	Introductio n in Orchestra: 111 - 117	B in solo: 118 - 129	L as develop ment of B: 130 - 145	B material in augmentat ion with cello descant line: 146 - 157	Introduction material with cello descant line: 158 - 166	Recapitul ation of A theme in augmentat ion in solo: 167 - 173
Notes	D Minor with cadential chromaticism	D, then C Major - back to D	F Minor with diatonic cadence back to D	Static in D	D with drone	Rhapsodi c spinning out of "descant" motive	D	D	D, then E Minor - back to D	D	Brass cadential Chorale	D Major

It is without precedent to begin a last movement with a solo cadenza, and an extended one, as it is the case here. If not a precedent, it has at least a subsequent example in Shostakovich's Concerto op. 107 in E-flat Major, were it not for the fact that in the Shostakovich it is actually a transition between the second and third movement rather than proper cadenza. The Sowerby is a cadenza, and if it doesn't elaborate upon thematic material, it certainly suggests it. The opening gestures (bars 1 – 15) seem to be "building up" the kinetic energy of the eventual Gigue main theme, just as the chordal duples of bars 73 – 83 are a sort of caricature of the ensuing March of the main body of the movement. The Cadenza (see notes below regarding the notational changes I've made to the meter and tempo markings) is supremely inventive, maximizing techniques of double stops, bariolage, harmonics, and wide register leaps, as well as the occasional melodic lyricism: it is a veritable compendium of high technical achievements. The end of the cadenza reaches the extreme high register not in a conquering fashion, but in a relenting manner that implies the cello is simply "out of notes." Such a docile ending cannot properly propel the main body of the movement, and so there is an instrumental introduction (bars 110 – 123) that transitions to the first theme.

The main body of the movement is a Rondo form that begins in earnest in bar 124. Sowerby once again relies on a traditional European form for a structural model. The actual melodic content of the first theme is a Gigue, clearly understood as such in its diatonic content, 6/8 meter, symmetrical phrasing, and rhythmic drive (bars 124 – 133). As a folk tradition of Irish origin (jig), it plays into another of Sowerby's favorite topics, which is then also conventionally "completed" by a short instrumental ritornello (bars 134 – 136). Quite tunefully, the melody is repeated verbatim from bars 137 – 152, only this time with the appendix of a slightly longer ritornello.

The image displays a musical score for Cello and Piano. The top system starts at bar 124. The Cello part is in the bass clef with a dynamic marking of *mf*. The Piano part is in the grand staff (treble and bass clefs) with a dynamic marking of *pp*. A section of the Piano part is labeled "Strings" with an arrow pointing to the right. Below this, the score continues to bar 130. The Piano part features a section labeled "Woodwind ritornello" with a dynamic marking of *mf* and includes fingerings (2, 2, 2) and a breath mark.

Still firmly established in its home key of E Minor, a third statement of the melody starting at bar 152 has the added interest of a more active accompaniment in the strings (bars 156 – 159, which also foreshadows the upcoming March) and a longer resolution that takes it to bar 169.

Rhetorically, the need for this extension might be in the conspicuous melodic duple (bar 159) that seems to demand a longer cycle to work such a “foreign” element out of its Gigue nature.

The bridge (L) that follows (bars 170 – 186) more freely mixes elements from the 2/4 “duple” world, seemingly alternating eighth, sixteenth notes, and even dotted rhythms. This link ends with a *ritardando* and a modulation to D Major that announces the next section with grandiloquence. Deceptively, this new passage is rather a March-like version of much the same theme (bars 187 – 203). I hesitate to call this a B theme, because its melodic outline, rhythmic drive, and phrase symmetry are kept from the Gigue. What is highly contrasting is that, from compound meter, we have gone to a straight 2/4 in dotted rhythms, and the Gigue feeling is now the high-stepping of a March. Not a mighty, conquering military March, but perhaps the whimsical parading of toy soldiers unaware their entrance has been over-announced. The novelty of this section is indeed so jarring, that it presents the problem of how to follow it. Inserting remarks that are quite out of character can be refreshing, but usually make for an awkward return to the mainstream speech. Sowerby’s solution is a clever one: a second, if shorter, cadenza that can lead our attention away from the previous breaking of character. This solo interlude outdoes the opening in its resourcefulness: from the initial dominant – tonic gesture into G at the fermata in bar 203, the momentum of the sequence follows inexorably through a maze of cleverly written double stops culminating on a scale of tenths (practically the largest possible interval for simultaneous pitches in the cello) that ends on a dominant (A Major) to the home key of the next section: D. It should be noted that this passage benefited from quite a bit of editing, as it appears in pencil marks on the 1934 score. While the “skeleton” pitches of the scale are kept from the original, many double stops are changed into a passage of great difficulty that, nonetheless, is eminently playable and idiomatic. The overall effect is one of a transition from the quirky to the epic.

The image displays a musical score for cello, consisting of four staves of music. The first staff begins at bar 187, marked *mf*, and features a series of eighth-note pairs with a '2' below them, indicating a double stop. The second staff starts at bar 193, marked *mf*, and shows a sequence of sixteenth-note pairs with a '4' below them, also indicating double stops. The third staff begins at bar 198, marked *f*, and continues with similar rhythmic patterns. The final staff starts at bar 203, marked *ff*, and concludes with a scale of tenths. The key signature is D Major (one sharp), and the time signature is 2/4.

The entrance of the secondary (B) material in D Major at bar 214 is indeed epic: high woodwinds and upper strings double on the melody while lower voices provide a stabilizing counter line, all announced by a dominant-tonic gesture led by the timpani in bar 213. The melody itself, while living in the 2/4 *world*, is far from a march, walk, or fanciful novelty. Rather, its romantic breath

and scope (marked as “more broadly” at bar 214) suggests a Rachmaninoff-like affect in the elliptical curve of its reach, full-throttle melodic character, and implied rubato interpretation.

213

Upper woodwinds and violins
more broadly

Timpani
f

f Clarinet, bassoons, horns, lower strings

mf

223

holding back

p

p

Following this operatic “holding back,” a new “in time” marking at bar 230 enunciates the same “Broadly” theme repeated by the soloist on the same key. At bar 247, yet again, the same tune moves to the solo oboe, now in G Minor and with the cello (as it has happened many times prior) with an improvisational line that playfully encircles the melody. This loose arabesque moves above the melody and overtakes it, reaching the spotlight (and the new key of B-flat Major) at bar 259. At the peak of its register, the cello plays “Broadly” victoriously and enjoying minimal and unobtrusive accompaniment (bars 259 – 273). As the melody cascades down, it loses some its power, a diminishing that is further enhanced by the subsequent markings of “retarding,” “still slower,” and one final “retarding” before bar 273. Sowerby has now undone the key “progression” of each melodic restatement of this theme (D Major, G Minor, B-flat Major, D Major), and we are back on the firm ground of D Major for the conclusion of this B section. Bars 274 – 282 are gracefully led by the solo horn, which fragments the opening of the theme, this time in even more languid, augmented rhythmic values.

247 *Broadly*
Cello *p*
Orchestra *p*
Oboe

252 *holding back* ---
Vc.
Orch.

258 *Slower*
Vc. *[pp]*
Orch. *ppp* *pp*

266 *retarding* *still slower* *retarding*
Vc. *p*
Orch. *pp*

272
Vc.
Orch. *pp* Horn

As one might expect during a Rondo form, there is a middle C section (marked “A bit slower,” from bars 283 – 370) that is quite distinct, and follows a full conclusion of the preceding part. Upon the “full stop” achieved above at bar 280, a bass ostinato begins a E – D – G – D – E pattern that prolongs a dominant seventh harmony from bars 283 – 301. Over this recurrent cell, a staggering of triads in the winds and brass fills out the B Major harmony with a rhythmic pattern that, lacking any melodic clarity, is best described as a Fanfare. The movement from dominant – tonic is again stereotypically defined by the timpani part, and the key “tide” has then turned the ostinato into a B – D – G – D – B by the time the cello comes in at bar 308.

283 A bit slower
in time

Timpani

Orchestra

winds and brass

cellos and basses

293

301

The cello episode in this middle section takes full advantage of the fact that there is no melodic material to mimic, but instead is defined by the aforementioned relentless rhythmic pattern and harmonic pedal point, elements that are addressed by the lower strings and wind sections, respectively. This affords the solo line a good amount of latitude in terms of thematic variation and melodic chromaticism. The fact that from bars 308 – 370 the solo elaborates on material found elsewhere in the movement could make the argument that this is the Development section of a Sonata – Rondo form (a hybrid of the two that also has long roots in traditional European classicism). In such an interpretation, one would point to the cello phrase between bars 316 and 325 (now over a G pedal) and how it follows the exact rhythmic pattern of the Gigue (A) opening theme (one quarter note and three eights). The next phrase (bars 326 – 339) furthers the excitement by moving the pedal to B and dropping the quarter notes from the pattern. Towards the end of the phrase the new elements of trills and sixteenth notes (derived from the carefree line in bar 247?) are introduced. More stream of consciousness that scientific blueprint, these new (or unconsciously derived?) elements then become the “topic” of the next phase from bars 340 – 351 over a pedal point now moved up higher to B-flat. All balls are kept in the air by frantically alternating between the Gigue over a G-flat pedal (352 – 357), derived sixteenth notes (358 – 359), and finally March duples and dotted rhythms (360 – 367). This race (*accelerando* included) to madness reaches its climax point with the unaccompanied descending glissando in the solo part in bars 368 – 369,

which rhetorically amounts to a musical expletive and is followed by the stunned silence of the orchestra (bar 370).

The image displays a musical score for Cello and Lower strings, spanning measures 316 to 370. The score is organized into six systems, each with a Violoncello (Vc.) and Lower strings (L. Sts.) part. The key signature is one sharp (F#) and the time signature is 6/8. The Cello part is written in treble clef, and the Lower strings part is in bass clef. The score includes various dynamics such as *f*, *p*, *mf*, *ff*, and *fff*, as well as performance markings like *accel.*, *Gliss.*, and *mf*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The lower strings play a steady, rhythmic accompaniment, often using doublets (marked with '2'). The overall texture is dense and rhythmic, with the Cello providing melodic and harmonic interest against the more rhythmic string accompaniment.

As tempting as this is, I am inclined to understand this as a middle section of a Rondo and not a development per se. The relentless ostinato of the lower strings and the occasional contributions

of the Fanfare rhythms by the winds (not included in the example above for space and clarity) keep this section unique and eminently distinguishable from either of the previous thematic materials.

What is beyond argument is that the rather uncomfortable orchestral pause at bar 370 is followed by a monumental and satisfyingly predictable reprise of the Gigue (A) material. In the longest Tutti of the movement, the Gigue's melodic material is not stated, but instead its dance rhythm is sequenced in typically Sowerby chromatic fashion from bar 371 – 403. The cello then provides a sort of Cadenza with minimal accompaniment that leads to a truly bizarre passage of thematic free-association that finally resolves in bar 546. Some order is reestablished with the bridge (bar 447 – 468) that drives the music to a new climax by combining the Fanfare, March and Gigue motifs into a single ostinato bass line that boils over into the “Broadly” (B) theme with unbridled abandon at bar 469, now even changing the written key signature to a bold E Major.

458 Lower strings in orchestra
Composite line
mf

465 holding back
Cello solo more broadly
ff

473
mf

481

This treatment presents another structural dissonance between both main themes: while the Gigue is stated in its totality initially, here in the restatement it becomes a bit more than raw material for sequencing and embellishment. By contrast, the “Broadly” theme (B) is stated in full by the cello, as noted above, and then once more in full orchestration from bars 485 – 499. In this opposition between dance-like levity and Romantic bulk there has been a clear ultimate winner.

Past a short bridge of Gigue material (bars 500 – 528) and a truncated but bombastic statement of the “Broadly” theme in A Major (529 – 537) comes the Coda starting at bar 529. Initially it is one more fanciful elaboration of the Gigue motive over a pedal E, but soon the orchestra withdraws to reveal a short cadenza that mimics the gesture of the solo interlude of bars 187 – 206. The interlude here reaches new heights of register and melodic friction against a pedal note. Just as the previous one in bar 187, the final daring run by the soloist is met with puzzled silence in the form of a bar-long G.P. The Codetta from 566 to the end, after some quick exchanges between soloist and orchestra, closes the work grandiloquently by unleashing the full power of its large instrumentation.

The chart below offers a representation of the movement:

Section	Cadenza	Introduction	A				B				
Measure numbers	Solo Cadenza: 1 – 109	Woodwinds: 110 – 123	Gigue (A) theme in solo: 124 – 169	L: transition between Gigue and March in solo: 170 – 186	March variation of A in solo: 187 – 203	L: Solo Cadenza: 203 – 213	“Broadly” (B) Theme in woodwind and violins: 214 – 229	“Broadly” Theme in solo: 230 – 246	“Broadly” Theme in oboe to solo descant: 247 – 258	“Broadly” Theme in solo: 259 – 273	L: augmentation of B in horn: 274 – 282
Notes		Chromatic over pedal E	E Major		D Major	G Major	D Major	D Major	G Minor	Bb Major	D Minor

C			A				B				
Fanfare (C) Theme of orchestra over bass ostinato: 283 – 307	Fanfare Theme of solo over bass ostinato: 308 – 315	Development-like of Gigue in solo over bass ostinato: 316 – 339	Fanfare Theme of solo over bass ostinato: 340 – 370	Return Gigue motive in tutti: 371 – 403	L: references to cadenza in solo: 404 – 425	Return Gigue motive in solo: 426 – 446	L: transition with references to Gigue and Fanfare: 447 – 468	“Broadly” Theme in solo: 469 – 484	“Broadly” Theme in violins: 485 – 499	L: transition derived from the Gigue theme in solo: 500 – 528	“Broadly” Theme in climactic tutti: 529 – 537
B Major	B Major		Bb Major	Bb Major		B Minor		E Major	E Major		

Coda		
Gigue - derived in solo: 538 – 551	Solo Cadenza: 552 – 565	Gigue - derived in antiphony of solo and orchestra: 566 – 586
E Pedal		E Major